

Boogie Woogie Hanon

**Authentic, progressive exercises and etudes
for the contemporary piano student**

by Leo Alfassy.

Theory • Development • Application



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Amsco Publications
New York/London/Sydney

Cover design by Werner Jurgeleit
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Edited by Brenda Murphy

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Order Number AM 27400
International Standard Book Number: 0.8256.2222.0

Exclusive Distributors:
Music Sales Corporation
257 Park Avenue South, New York, NY 10010 USA
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8/9 Frith Street, London W1V 5TZ England
Music Sales Pty. Limited
120 Rothschild Street, Rosebery, Sydney, NSW 2018, Australia

Printed in the United States of America by
Vicks Lithograph and Printing Corporation

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Introduction

The boogie-woogie is a heavily percussive piano style, characterized by short melodic phrases of great rhythmic variety (riffs) played against a constantly reiterated (ostinato) bass pattern with hands usually far apart. Although intrinsically connected with the blues, the boogie possesses an idiomatic language of its own and reveals major differences between the two styles.

The blues, basically a vocal composition which originated in the Mississippi delta region, sang of a life close to the bone; it reflected the earthiness of life, rootlessness, death, and depression. For that reason, the blues is usually in a slow tempo and on a medium dynamic level. On the other hand, the boogie is an instrumental style usually in a fast tempo, and the dynamic level is quite high. The incredible vitality and excitement of its hypnotic, repeated rhythmic patterns won world-wide popularity and accounts for the numerous revivals during the last decades.

The emergence of the boogie as an identifiable entity is very difficult to determine, mainly because it was kept alive by oral tradition. Around 1900, when musicology was in its infancy, very few ethnomusicologists realized that the musical heritage of the non-western world merited scientific research. The first field recordings, made in America by Fewkes and Gilman at the end of the nineteenth century, concentrated more on the music of the American Indian but showed little interest in black music. Therefore, we must rely on the memory of the very few musicians still living and other chroniclers, whose vague recollections offer little accurate information about the first steps of this authentic American art form.

The origins of blues and boogie can be traced back to the turn of the century, when the agricultural South was gradually industrialized and when itinerant black workers found jobs in lumber camps and other plants. This environment and the sordid slums of the northern and midwest cities of the early twentieth century attracted many pianists, who played endless hours in dark juke joints and barrelhouses (cheap drinking establishments with barrels stacked along the walls for sitting purposes and a dirt floor for dancing). In these barrelhouses, as well as in dimly lit bars and rent house parties, was created the first barrelhouse blues style. The self-taught boogie pioneers had to create by trial and error a new pianistic language suitable to the rough audience and to the mechanical conditions of the dilapidated instruments. As a result, a new piano style developed based on simple single-note melodic phrases and a repetitious rhythmic bass pattern.

In the early 1920s, after the closing of the red district in New Orleans, many black musicians moved north along the Mississippi River and created new jazz centers, especially in Kansas City, Memphis, St. Louis, and Chicago. It was in Chicago that a new generation of pianists with musical schooling developed a richer harmonic and stylistic vocabulary, introducing the boogie into more respectable establishments and into the recording studios. The two greatest popularizers of this style were Meade "Lux" Lewis and Clarence "Pine Top" Smith, who is credited with inventing the name "boogie-woogie."

In the 1930s, such pianists as Cow-Cow Davenport, Jimmy Yancey, Albert Ammons, Pete Johnson, etc., gained national attention, establishing the golden era of boogie. The second half of the 1940s saw the development of a more sophisticated style, especially after the introduction of electrically amplified instruments in the jazz bands. A last revival ushered in great artists like Blind Lemon Jefferson, Leadbelly, Sunnyland Slim, Piano Red, etc., but also a growing commercialization. The 1950s witnessed a rapid decline of the boogie and the emergence of rock 'n' roll, but there is no doubt that the latter is strongly indebted to the former, especially concerning the eighth-note rhythmic and the twelve-bar formal structures. Even nowadays one can find many rock and disco numbers containing the name "boogie" in their titles.

The music in this book is divided into two parts. The exercises in the first part are devoted primarily to the development of the agility and evenness of the finger action of the left hand. The basic boogie patterns are presented in C major and in order of increasing difficulty—from the simplest quarter-note figure to the most elaborate dotted eighth-note bass line.

The second part covers the most important melodic patterns of the boogie as performed by the greatest pianists in the field. This idiomatic melodic language is superimposed upon the familiar bass patterns from the first part, but transposed into the most frequently-used keys. In this section also are the exercises needed for the absolute independence, and at the same time coordination, of both hands. Because the playing of boogie-woogie requires an extraordinary independence of hands, it is absolutely necessary to practice each hand separately. It is also strongly advised not to use the right pedal, which would destroy the intrinsic worth of this particular piano style. Instead, the student can keep a steady tempo by tapping the beat with his right foot.

The first few sections explain the characteristic features of the boogie in relation to the basic elements of music. They also contain examples of typical introductions and endings, as well as performance practices.

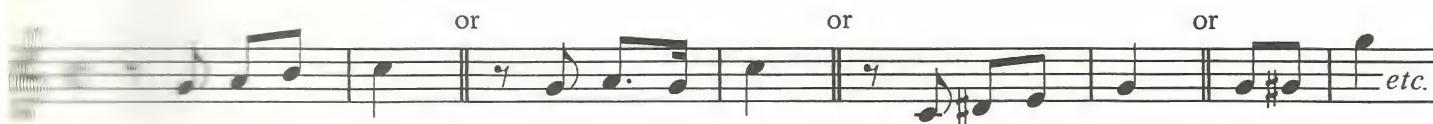
Elements of Boogie Style

Melody

The melodic line of the boogie cannot be described, in a strict sense, as a succession of single tones perceived by the mind as a unity. The characteristic boogie melody consists either of a short motive reiterated in innumerable rhythmic variations, or of a succession of disparate motivic fragments combined in a twelve-bar formal structure. A motive can consist of only one or two notes constantly repeated (a), or it can be a short musical phrase (b).



Very often several initial eighth notes precede the melody in form of an upbeat.



In order to follow the changing harmony, musical phrases can be altered chromatically (a), or transposed to another pitch above or below (b).



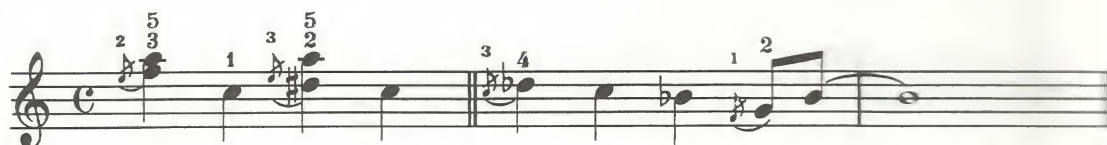
The melodic line often contains melodic features typical of the blues, namely the so-called “blue” notes. These are notes, particularly the third and seventh degrees of the scale, whose intonation lies *between* the major and the minor pitches. In blues singing, these notes could be easily performed by the singer or played on the guitar, the most important instrument for blues accompaniment. In order to imitate the blue notes which were impossible to play on a keyboard instrument, the boogie pianists had to develop a special technique of embellishments consisting of grace notes and slides.

Grace Notes, Slides, and Tremolos

In classical music, the time value of a grace note (note printed in small type) must be subtracted from that of the preceding or following notes. In the interpretation of boogie, the value of the grace note is extremely short—in other words, the grace note and the adjacent note are played almost simultaneously *on* the beat. This extremely short value is achieved through the sliding of the same finger from a black to a white key on the keyboard.



Because it is impossible to slide with the same finger from one white to another white key, or from a white to a black key, two fingers are necessary to perform the grace note and the adjacent note.



To create an even greater illusion of guitar playing, the blues pianist often strikes simultaneously two notes situated a semitone apart (a). The agglomeration of a few semitones in the same chord, called “tone cluster,” adds more excitement to the inherent drive of the boogie (b).



The tremolo is a device frequently used in boogie. It occurs in the form of quickly repeated notes, mostly thirds and octaves.



Sometimes the tremolo consists of whole chords, performed with one or both hands (a). Very often it is preceded by grace notes or slurs (b).



Harmony and Form

The harmonic and formal structures of the boogie are the same as the blues. Every composition consists of a succession of twelve-bar sections called “choruses,” each section containing an identical harmonic pattern. This pattern is based on the triads built over the first (tonic), fourth (subdominant), and fifth (dominant) degrees of the scale. Here is the formal and harmonic structure of a typical blues or boogie in the key of C.

degree: I I I I IV IV I I V V I I

bar: 2 3 4 5 6 7 8 9 10 11 12

Sometimes the tonic triads of measures 2 and 10 are replaced by the subdominant triad or a dominant seventh chord.

I IV(7) I I IV IV I I V IV(7) I I

2 3 4 5 6 7 8 9 10 11 12

There are many exceptions to this basic harmonic pattern. The great performers of blues and boogie use sophisticated chords, tone clusters, and strikingly original harmonic progressions within this fundamental framework.

Here is a modern version of the blues (or boogie) form. Note the characteristic chord progression in the last two measures.

I6 IV7 I6 I7 IV7 IV7 I maj7 II m7 III m7b III 7

2 3 4 5 6 7 8

II m7 V7 II m7 V7 1. I6 I dim II m7 V7 2. I I7 IV IV dim I b II7 I7

9 10 11 12 11 12

Bass Line

The most characteristic feature of boogie is its bass line, which has to play a double role: as a harmonic support, and as a replacement for the rhythm section of a band. With the exception of a few “breaks,” the rhythmic pulse of the left hand is always there and has to be kept steady from beginning to end. A simple bass figure can consist of only four quarter notes per bar, or the repetition of open fifths or chords.



The bass line can also consist of the so-called “walking bass” (notes “walking” up and down the scale or in broken chords), probably derived from the common bass patterns of jazz bassists.



But usually the bass figure contains eight eighth notes to the bar, which is what gave boogie the name “Eight to the Bar.” There are innumerable examples of bass figures, the most common of them are covered in the special exercises for the left hand.

Meter and Rhythm

The meter of the boogie is, with rare exceptions, **C** (common) or **♩** (*alla breve*).

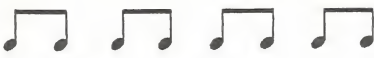
The rhythm in the early boogie was relatively simple: the bass figures were mostly without dotted notes, the right hand repeating short riffs over and over again. Gradually the style became more and more sophisticated, revealing sometimes an incredible polyrhythmic complexity. In some performances by famous pianists one can find three, five, or seven notes in the treble against eight notes in the bass—a rhythmic excitement rarely found in other styles.





Jazz music contains multiple layers of rhythmic activity occurring simultaneously at different rates of pulse in the main musical elements—melody, harmony, and rhythm. By contrast, what makes the boogie particularly exciting is the fact that the melody (consisting often of eighth and sixteenth notes) is superimposed upon an accompaniment which also moves fast in short time values. The harmonic progressions take place at a much slower pace—a single chord often stretched over four bars—thus creating a rhythmic counterpoint to the other faster-moving elements.

The following diagrams illustrate three typical examples of rhythmic superimposition found in the boogie-woogie.

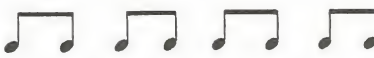
(a)


melody 


harmony 

left hand 

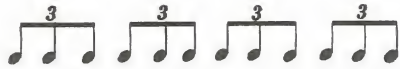
(b)


melody 


harmony 

left hand 

(c)

melody 

harmony 

left hand 

Introductions and Endings

Very characteristic of the boogie is the fact that the introduction is not a special fragment preceding the chorus, but is played *instead* of the first four bars, followed by the usual eight remaining bars of the twelve-bar structure.

— introduction —

I	I	I	I	IV	IV	I	I	V	V	I	I
1	2	3	4	5	6	7	8	9	10	11	12

The introduction can consist of tremolos in both hands without a beat (a), whole-tone chords or “breaks” in the left hand (b), or a modulating passage finishing on IV (subdominant) in the fifth bar (c).

(a)



(b)

etc.

8va-
(c)

etc.

Contrary to the rules of traditional harmony, the piece can finish on a dominant seventh or other seventh chords.

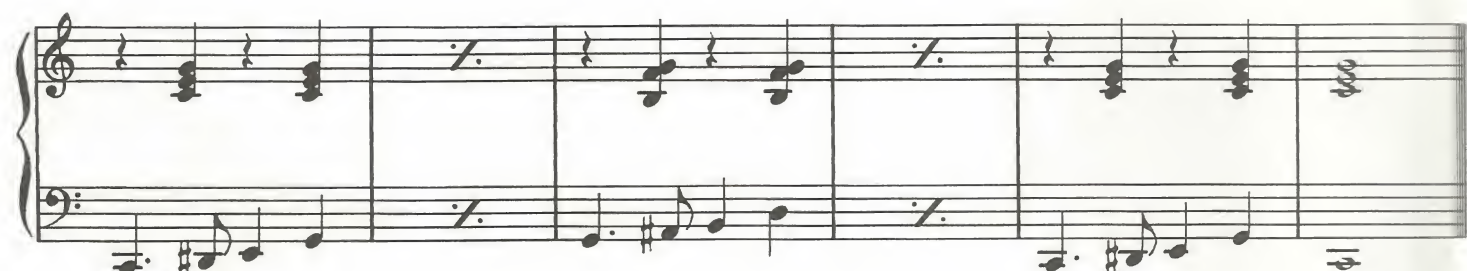
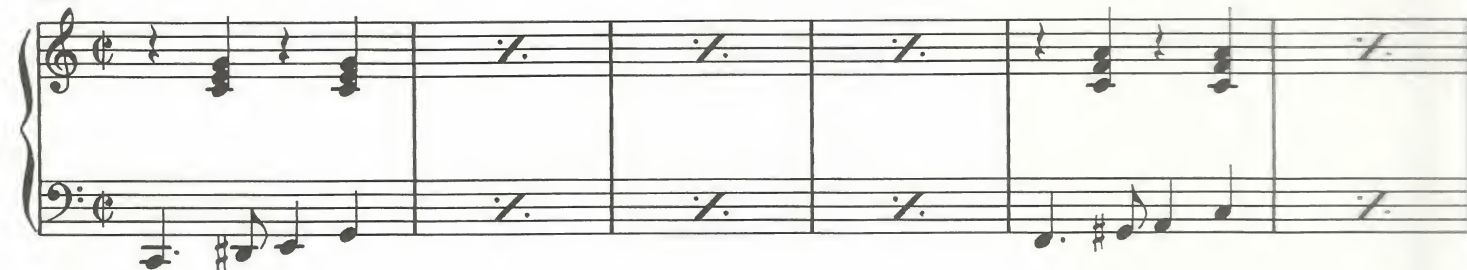
A^b E^b 3 3 8va

Exercises—Part I

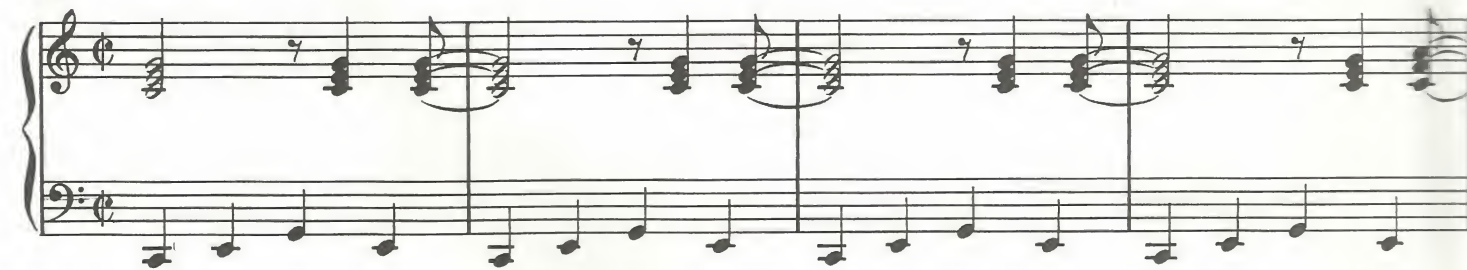
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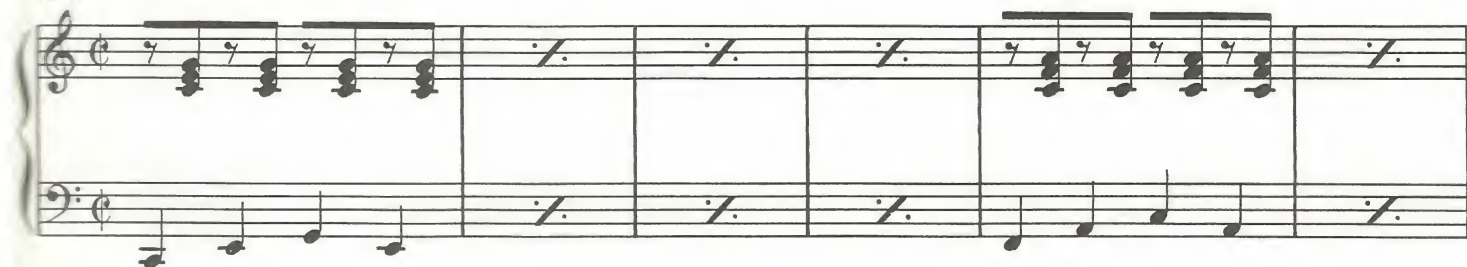


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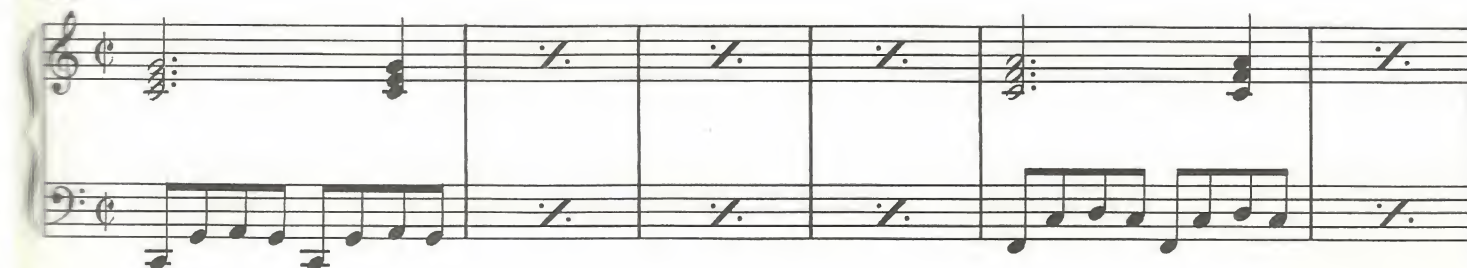


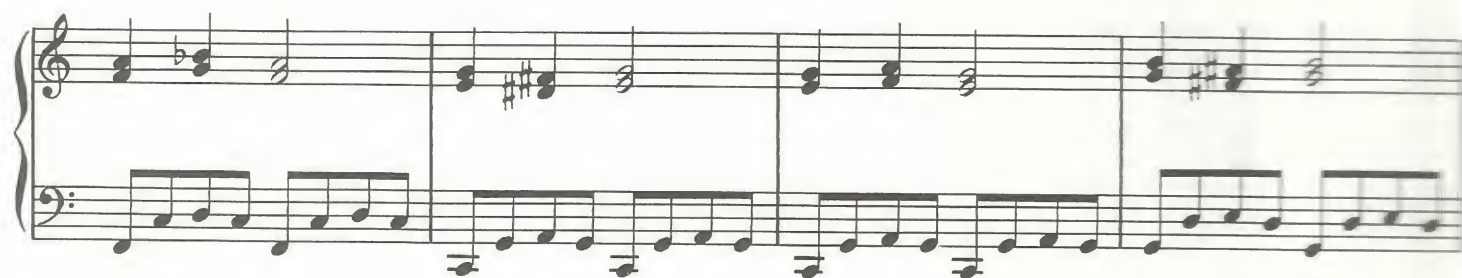


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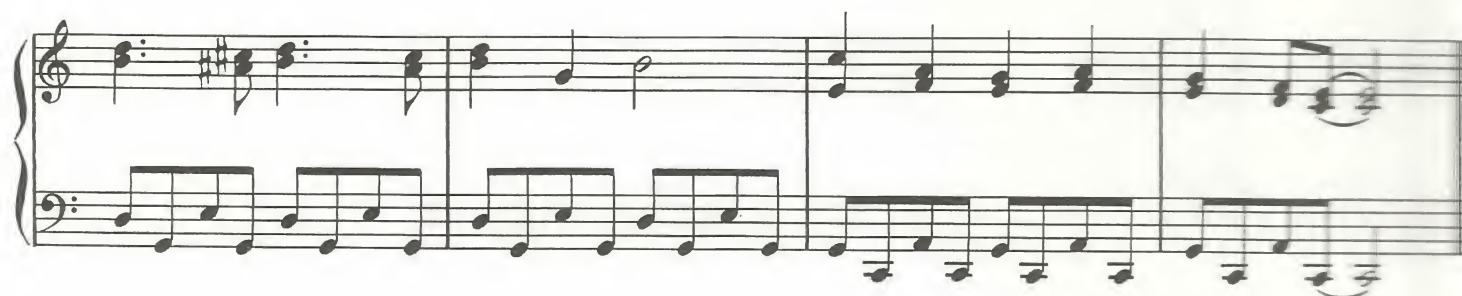




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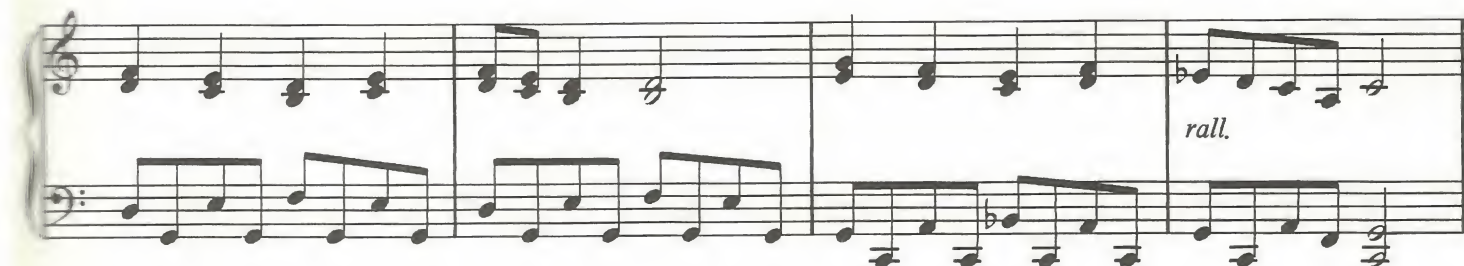


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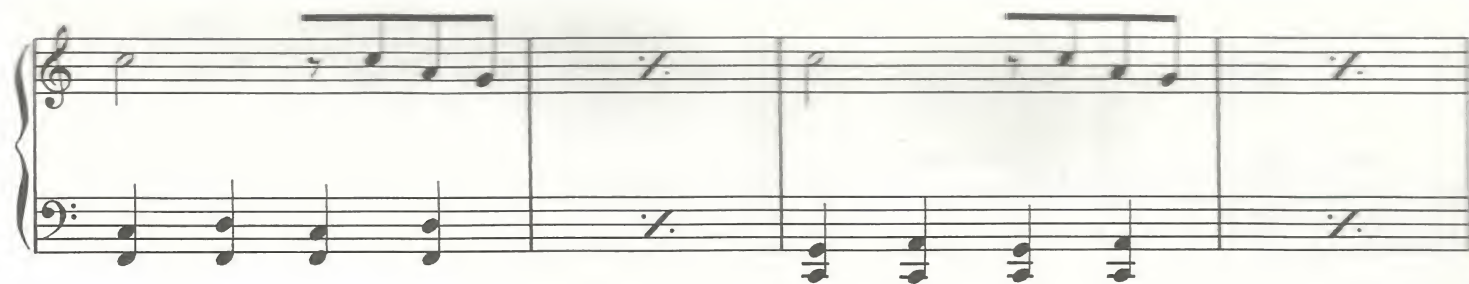


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12.





14.



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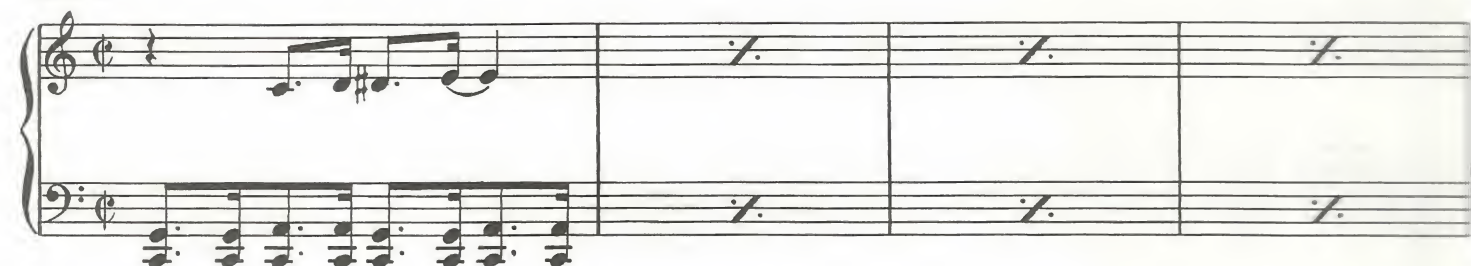


16.





17.



18.



19.





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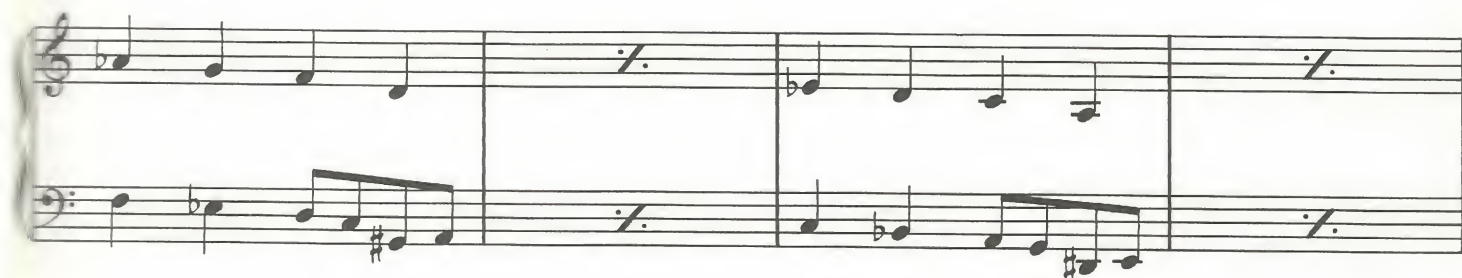
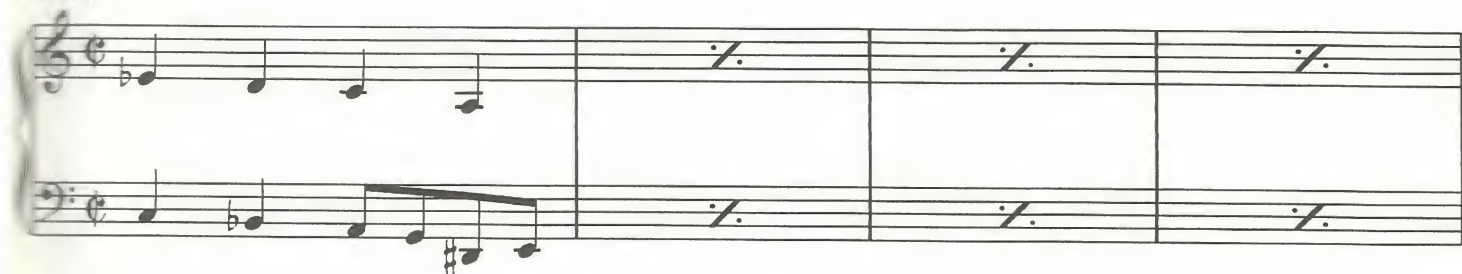


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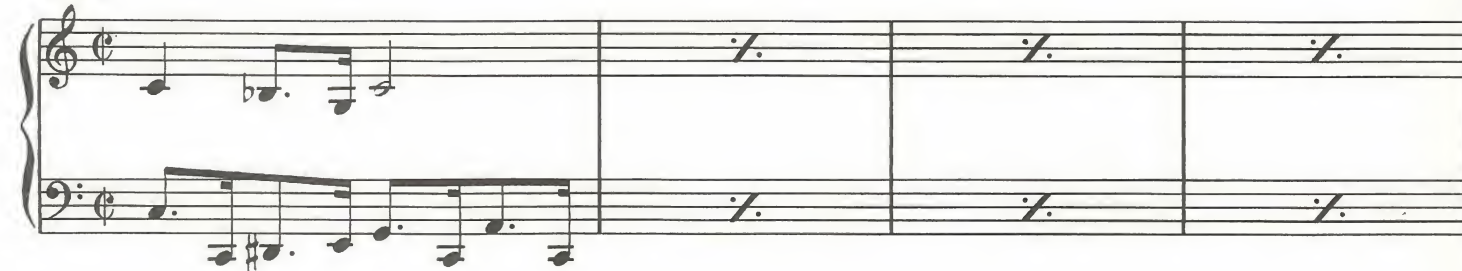
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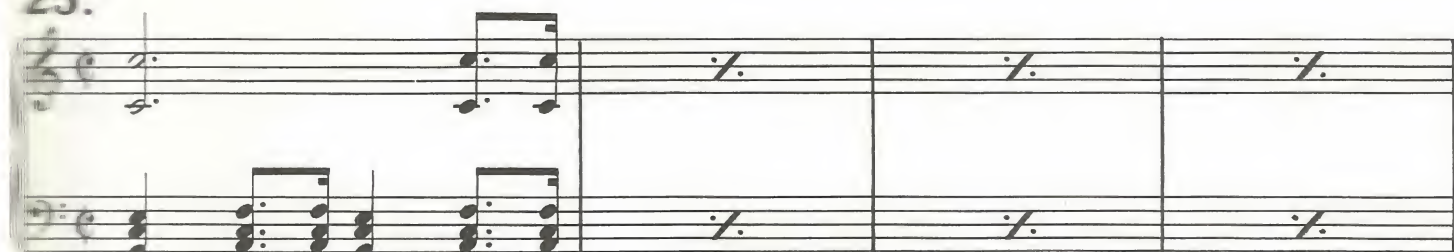


24.





25.



26.





27.



28.



29.





30.



31.



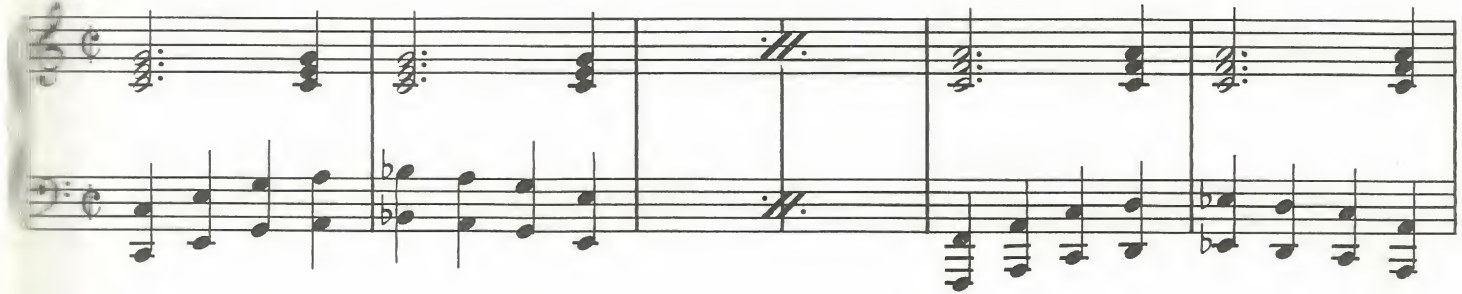
32.



33.



34.



35.

left hand

36.

37.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, using a bass clef and a key signature of one flat (B-flat). The melody is simple, consisting of a series of eighth and quarter notes. The voice part is in the upper register, using a treble clef and a key signature of one flat. The melody is a simple, catchy tune. The score is divided into four measures. The first measure contains the piano introduction and the first line of the voice melody. The second measure contains the second line of the voice melody. The third measure contains the third line of the voice melody. The fourth measure contains the fourth line of the voice melody. The score is written in a simple, clear style, suitable for a children's songbook.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a whole note chord (F4, A4, C5) followed by a repeat sign. The bass staff begins with a bass clef and contains a half note (F3), followed by a half note (A3), and then a half note (C4). The second system also consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a whole note chord (F4, A4, C5) followed by a repeat sign. The bass staff begins with a bass clef and contains a half note (F3), followed by a half note (A3), and then a half note (C4).

A musical score for the song "The Rose Tree". The score is written for two staves: a treble clef staff at the top and a bass clef staff at the bottom. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains a long, horizontal line representing a sustained note or a series of tied notes, followed by a double bar line and then a series of chords. The bass staff begins with a bass clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and then a series of chords. The score is divided into four measures by vertical bar lines. The first measure in the treble staff has a long, horizontal line. The second measure in the treble staff has a double bar line and then a series of chords. The third measure in the treble staff has a series of chords. The fourth measure in the treble staff has a double bar line and then a series of chords. The bass staff has a series of eighth and sixteenth notes in the first measure, a double bar line, and then a series of chords in the second, third, and fourth measures.

38.

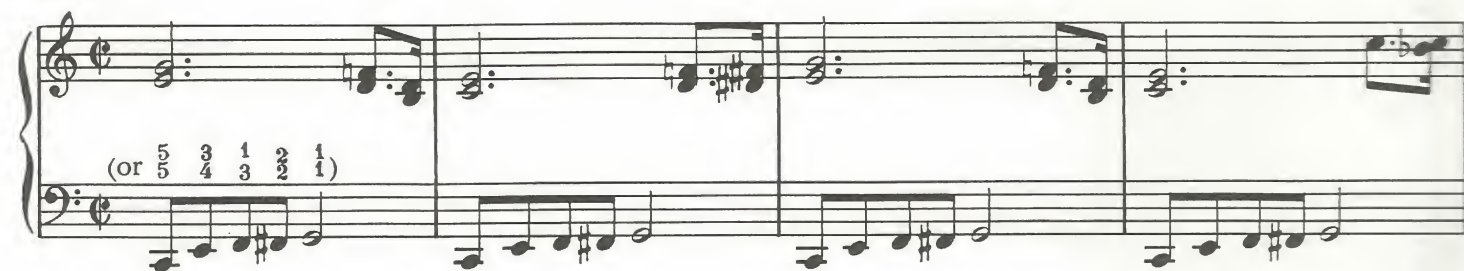
38.

Exercise 38 consists of five measures. The first measure contains a treble staff with a triplet of eighth notes (G4, A4, B4) and a bass staff with a whole rest. The second measure contains a treble staff with a half note (G4) and a bass staff with a half note (G3). The third, fourth, and fifth measures each contain a treble staff with a half note (G4) and a bass staff with a half note (G3). The first measure is marked with a '1' above the treble staff and a '2' above the bass staff. The second measure is marked with a '1' above the treble staff and a '2' above the bass staff. The third, fourth, and fifth measures are marked with a '1' above the treble staff and a '2' above the bass staff.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, featuring a series of chords and single notes. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment. The second measure is a repeat of the first, indicated by a double bar line with repeat dots at the end of the first measure and a double bar line at the end of the second measure.

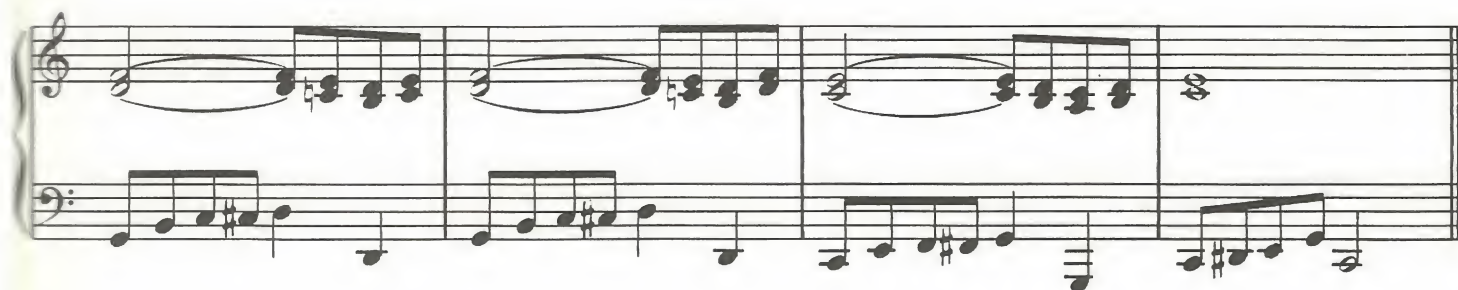
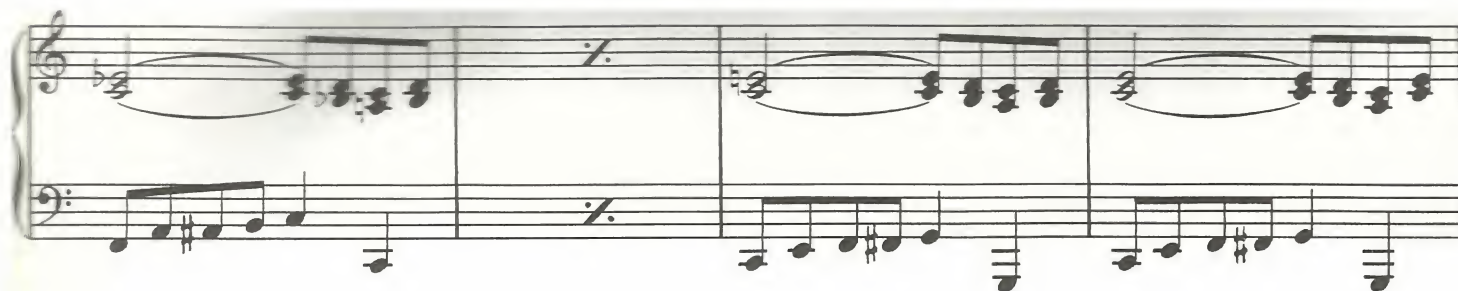


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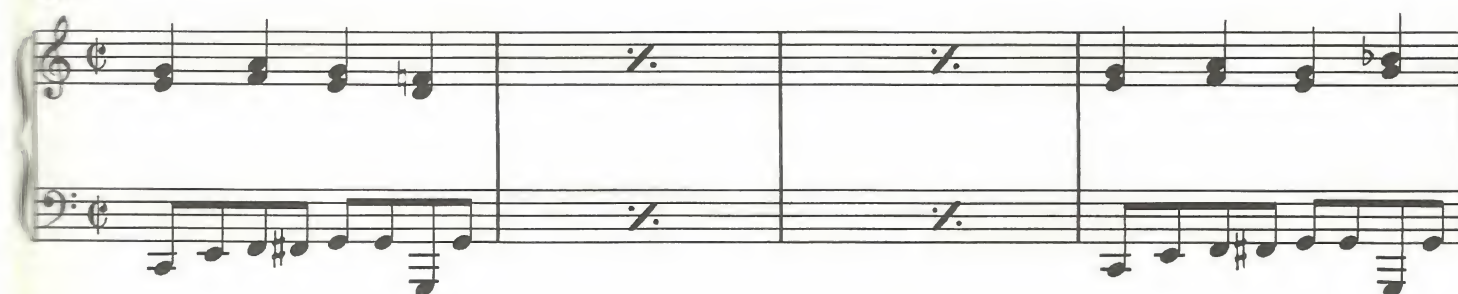


40.





41.



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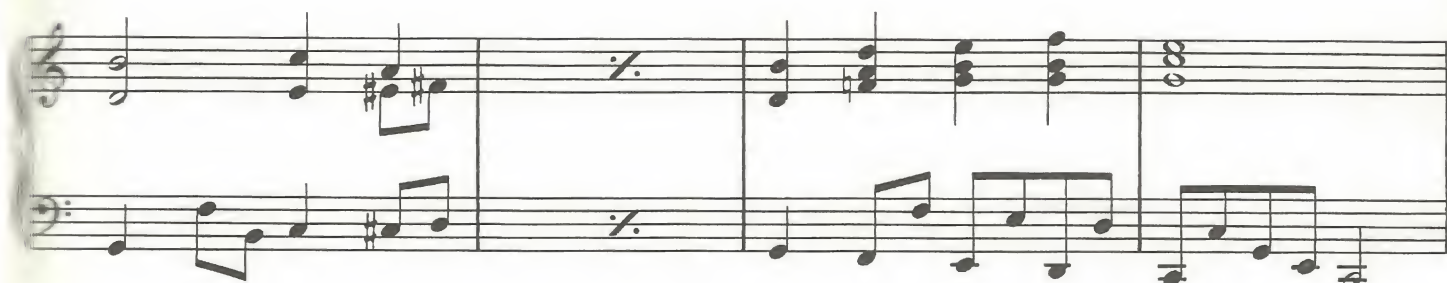
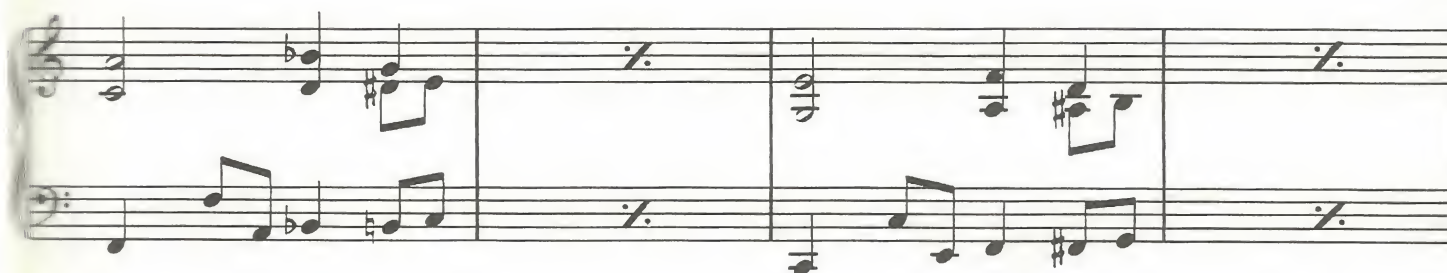
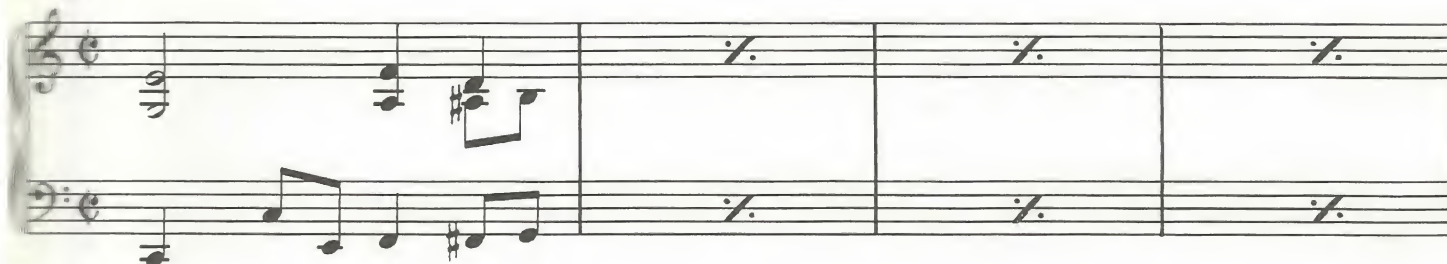


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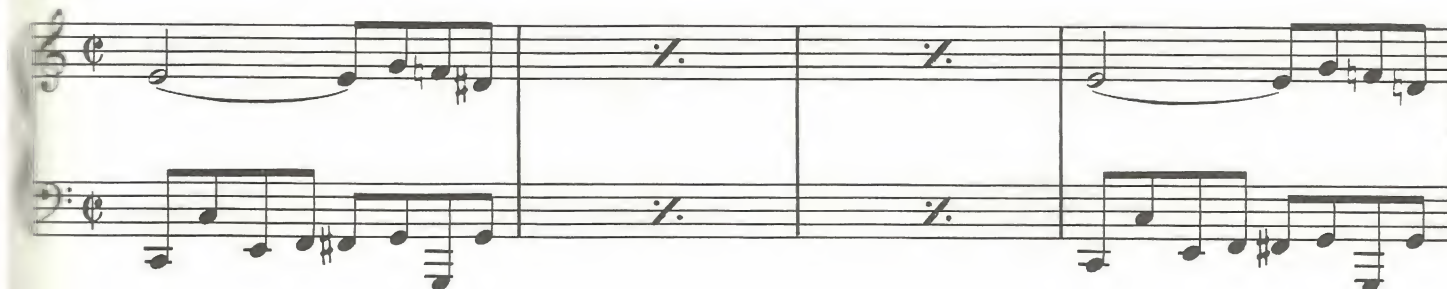




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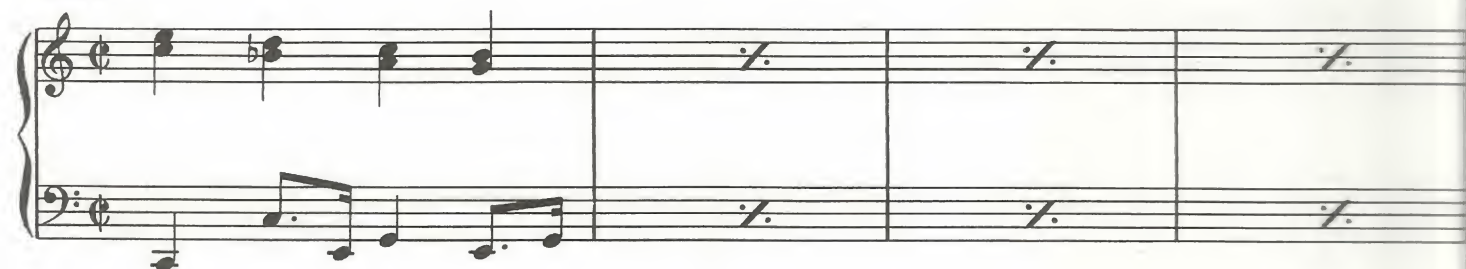


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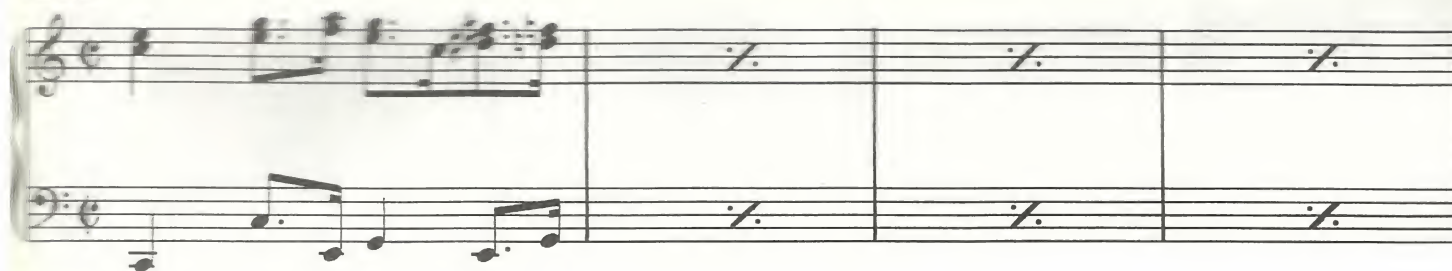




46.



47.



48.

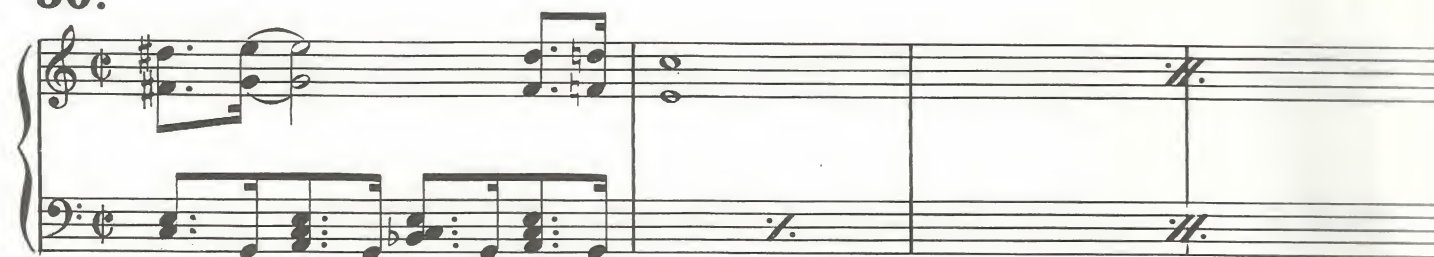




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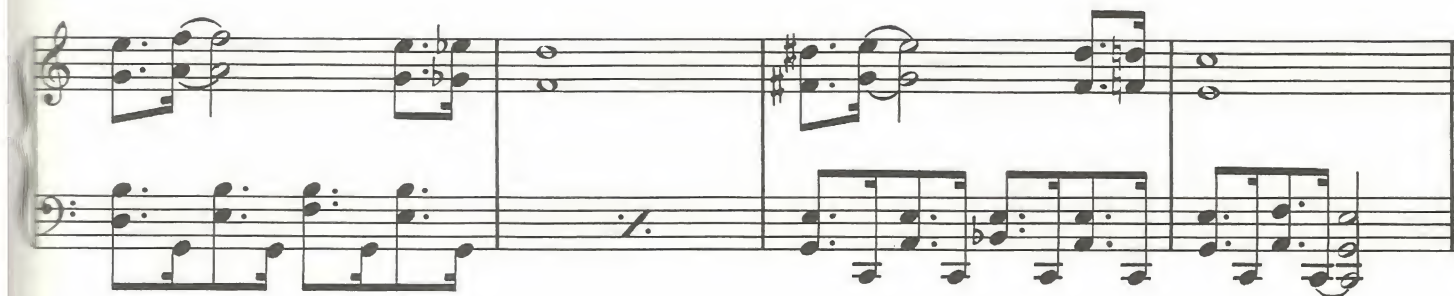
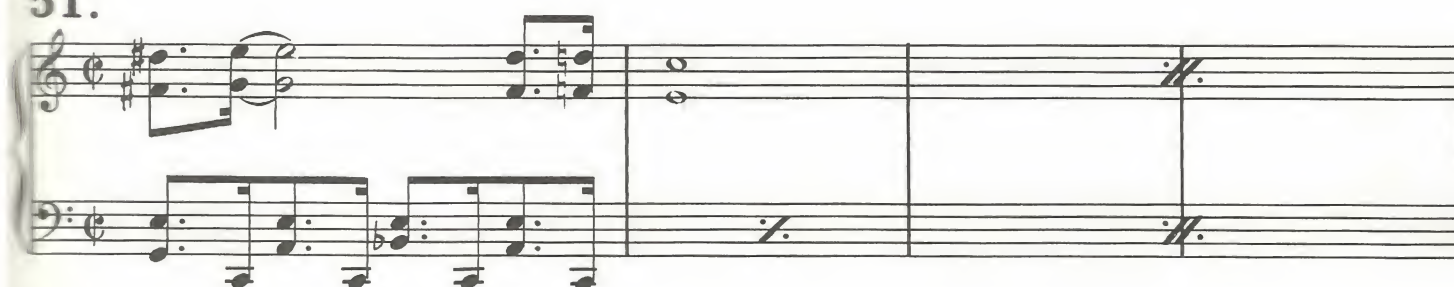


50.





51.



52.



53.





54.



55.

Exercise 55 consists of eight measures. The first measure is a whole rest. The second measure contains two groups of eighth notes, each beamed in pairs and marked with a '3' for triplet. The third measure features a triplet of eighth notes on the treble staff and a triplet of eighth notes on the bass staff. The fourth measure has a triplet of eighth notes on the treble staff and a triplet of eighth notes on the bass staff. The fifth measure has a triplet of eighth notes on the treble staff and a triplet of eighth notes on the bass staff. The sixth measure has a triplet of eighth notes on the treble staff and a triplet of eighth notes on the bass staff. The seventh measure has a triplet of eighth notes on the treble staff and a triplet of eighth notes on the bass staff. The eighth measure has a triplet of eighth notes on the treble staff and a triplet of eighth notes on the bass staff.

56.

Exercise 56 consists of eight measures. The first measure has a whole note on the treble staff and a whole note on the bass staff. The second measure has a whole note on the treble staff and a whole note on the bass staff. The third measure has a whole note on the treble staff and a whole note on the bass staff. The fourth measure has a whole note on the treble staff and a whole note on the bass staff. The fifth measure has a whole note on the treble staff and a whole note on the bass staff. The sixth measure has a whole note on the treble staff and a whole note on the bass staff. The seventh measure has a whole note on the treble staff and a whole note on the bass staff. The eighth measure has a whole note on the treble staff and a whole note on the bass staff.

57.

First system of musical notation for exercise 57. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a half note A4. The bass line starts with a quarter note G3, followed by eighth notes F3, E3, and D3, then a quarter note C3, and finally a half note B2. Both staves end with a double bar line and repeat dots.

Second system of musical notation for exercise 57. The treble clef melody continues with eighth notes B4, A4, G4, and F4, then a quarter note E4, and finally a half note D4. The bass line continues with eighth notes A2, G2, F2, and E2, then a quarter note D2, and finally a half note C2. Both staves end with a double bar line and repeat dots.

Third system of musical notation for exercise 57. The treble clef melody continues with eighth notes C4, B3, A3, and G3, then a quarter note F3, and finally a half note E3. The bass line continues with eighth notes B1, A1, G1, and F1, then a quarter note E1, and finally a half note D1. Both staves end with a double bar line and repeat dots.

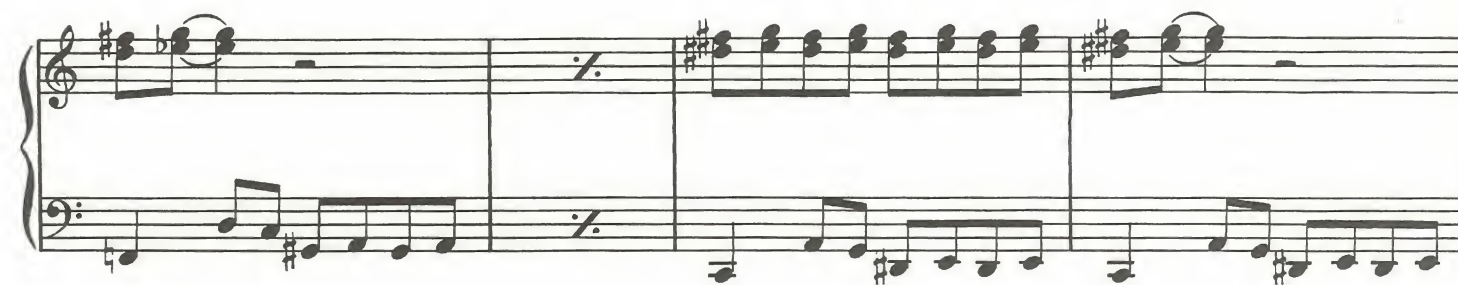
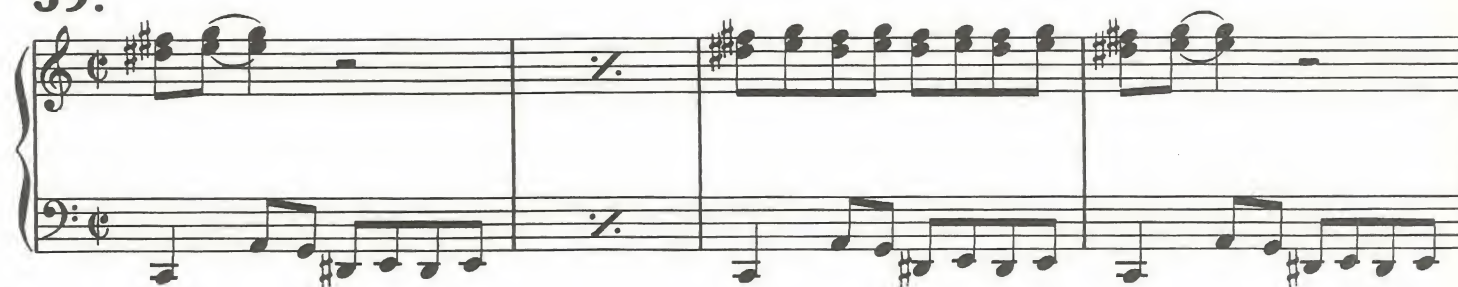
58.

First system of musical notation for exercise 58. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a half note A4. The bass line starts with a quarter note G3, followed by eighth notes F3, E3, and D3, then a quarter note C3, and finally a half note B2. Both staves end with a double bar line and repeat dots.

Second system of musical notation for exercise 58. The treble clef melody continues with eighth notes B4, A4, G4, and F4, then a quarter note E4, and finally a half note D4. The bass line continues with eighth notes A2, G2, F2, and E2, then a quarter note D2, and finally a half note C2. Both staves end with a double bar line and repeat dots.



59.



60.

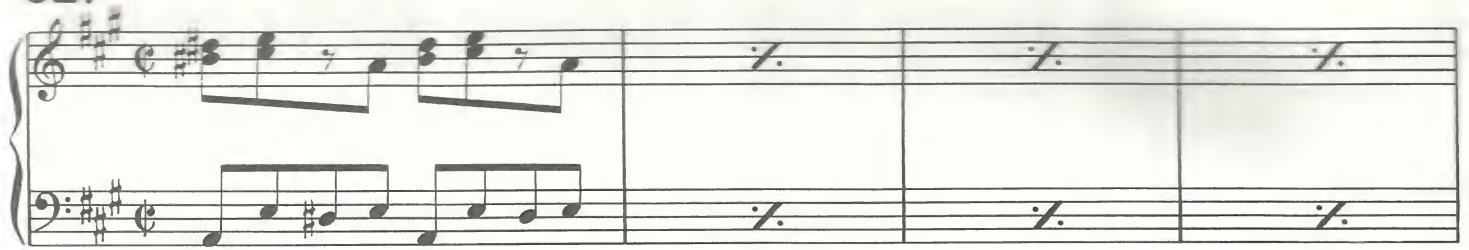




61.



62.



63.



61. 62. 63. 64.

Ped. — *

64.

65. 66. 67. 68.

69. 70. 71. 72.

73. 74. 75. 76.

65.

77. 78. 79. 80.



66.



67.



68.



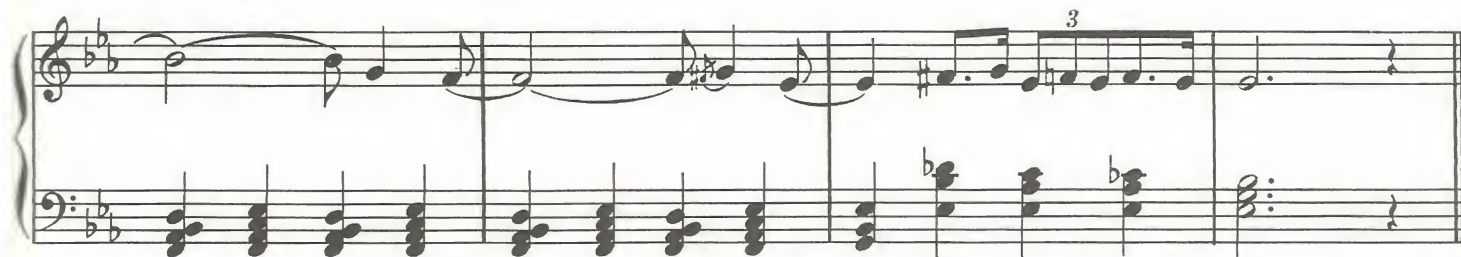


69.



70.





71.



72.

The first system of musical notation for exercise 72. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The right hand features a series of chords and triplets, with a triplet of eighth notes in the third measure. The left hand plays a steady eighth-note accompaniment.

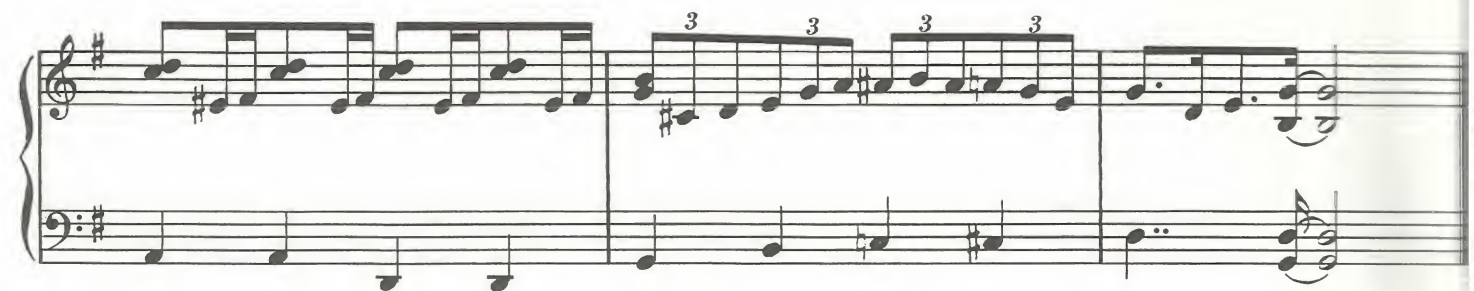
The second system of musical notation for exercise 72. It continues the piece with similar chordal textures and triplet figures in the right hand, while the left hand maintains its eighth-note accompaniment.

The third system of musical notation for exercise 72. It concludes the exercise with a final chord in the right hand and a sustained note in the left hand. The notation includes various accidentals and dynamic markings.

Red. _____ ❄

Exercises—Part II

73.



74.





75.

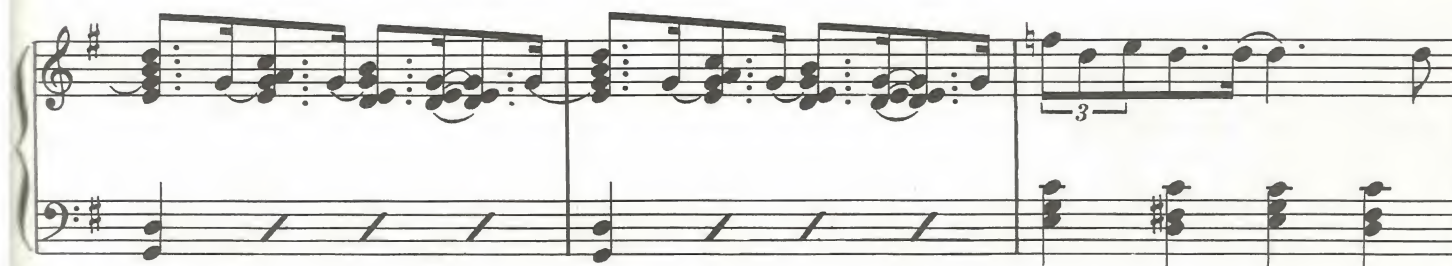




76.

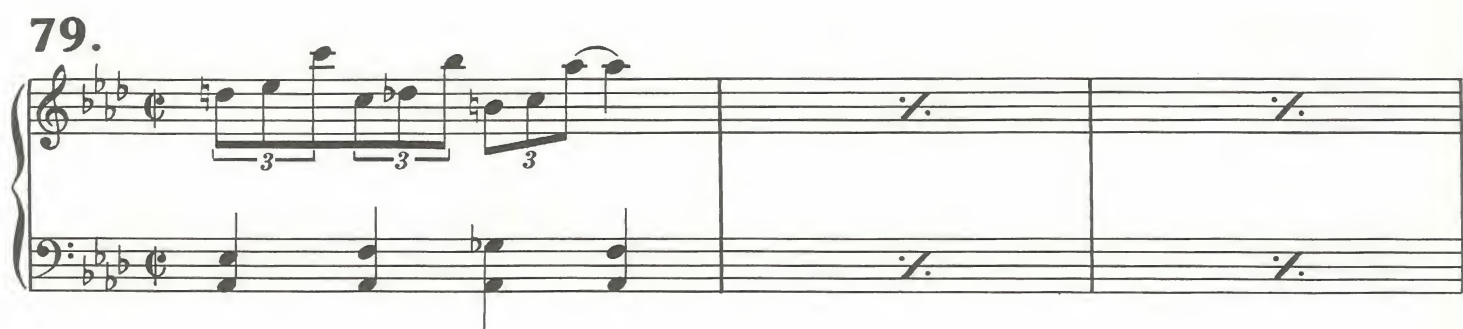


77.



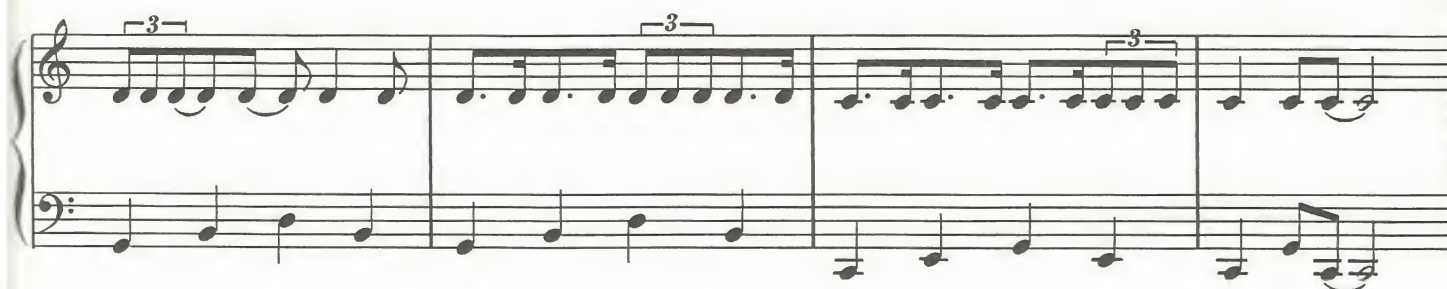
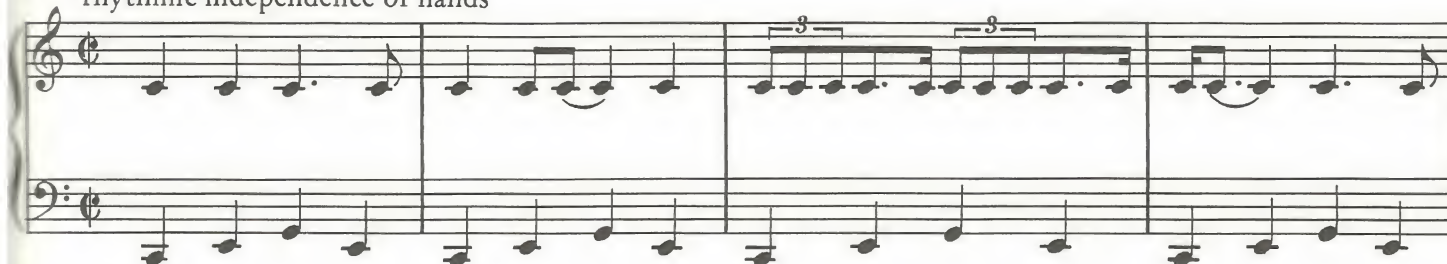
78.



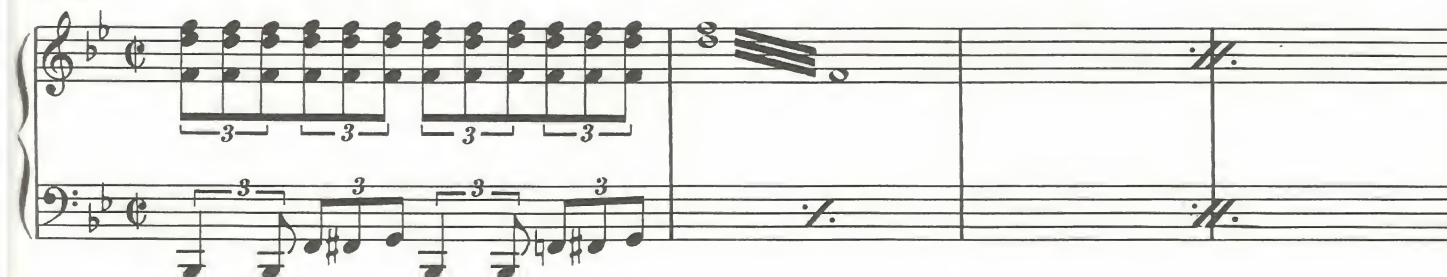


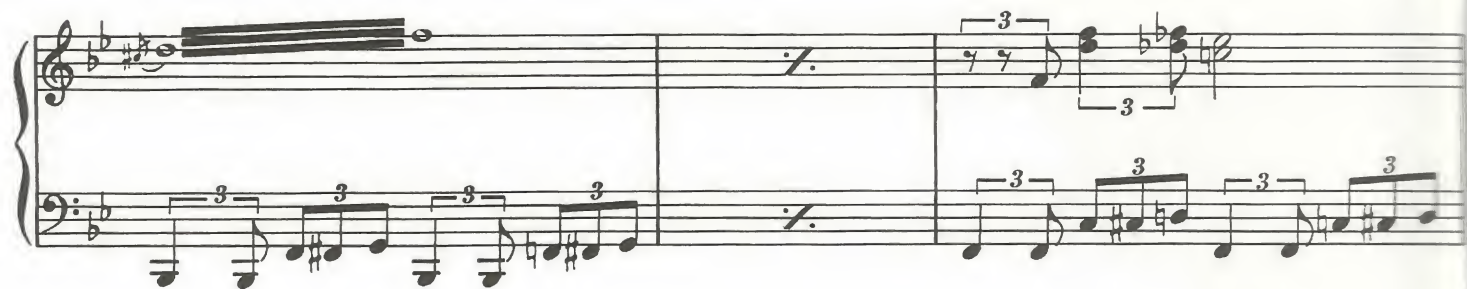


80.
rhythmic independence of hands



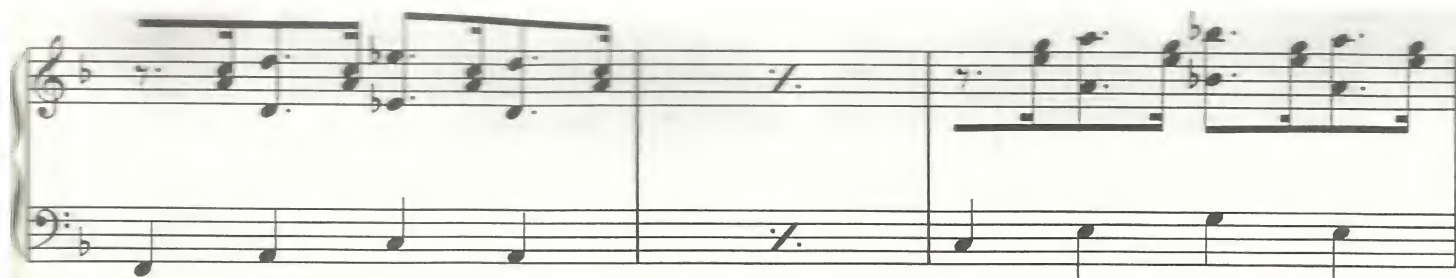
81.



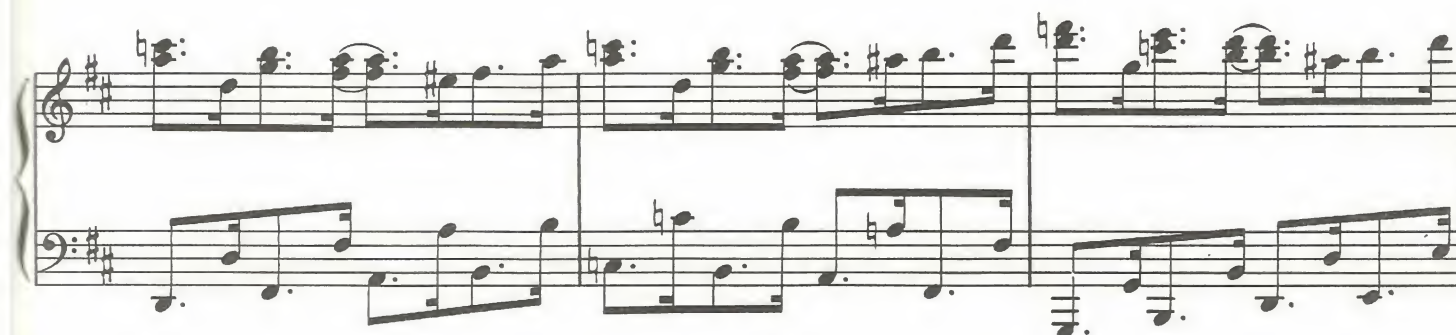


82.





83.





84.



85.



First system of musical notation, measures 1-4. The treble clef staff contains eighth-note runs and chords, while the bass clef staff provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Second system of musical notation, measures 5-8. The musical texture continues with similar patterns in both staves, maintaining the eighth-note accompaniment in the bass.

86.

8va -

Third system of musical notation, measures 9-12. Measure 10 features a triplet of eighth notes in the treble staff, indicated by a '3' over the notes. The system concludes with a double bar line and repeat dots in the bass staff.

8va -

Fourth system of musical notation, measures 13-16. The treble staff continues with eighth-note patterns, including a triplet in measure 15. The bass staff resumes its accompaniment after a repeat sign in measure 13.

8va -

Fifth system of musical notation, measures 17-20. This system concludes the piece with a final triplet in the treble staff and a concluding bass line. The key signature changes to one flat (Bb) in the final measure.

86.

Exercise 86 consists of three measures. The treble clef staff features a sequence of chords and triplets: a dotted quarter note followed by an eighth note triplet, a quarter note triplet, a half note triplet, and a quarter note triplet. The bass clef staff has a whole rest in the first measure, followed by a steady eighth-note accompaniment in the second and third measures.

87.

Exercise 87 consists of three measures. The treble clef staff contains a continuous eighth-note triplet pattern. The bass clef staff features a steady eighth-note accompaniment. The exercise concludes with a double bar line in the third measure.

This block contains measures 4 through 6 of exercise 87. The treble clef staff continues with eighth-note triplets, while the bass clef staff maintains the eighth-note accompaniment. A double bar line appears at the end of measure 6.

This block contains measures 7 through 9 of exercise 87. The treble clef staff continues with eighth-note triplets, and the bass clef staff continues with the eighth-note accompaniment. The exercise ends with a double bar line in measure 9.

88.

Exercise 88 consists of three measures. The treble clef staff features a sequence of chords and triplets: a dotted quarter note followed by an eighth note triplet, a quarter note triplet, a half note triplet, and a quarter note triplet. The bass clef staff has a whole rest in the first measure, followed by a steady eighth-note accompaniment in the second and third measures.

First system of a musical score in treble and bass staves. The key signature has one sharp (F#). The treble staff contains a series of chords and triplets, with a '3' marking under a triplet of eighth notes. The bass staff contains a steady eighth-note accompaniment.

Second system of the musical score. The treble staff features several triplet markings (indicated by '3' and brackets) over eighth notes. The bass staff continues the eighth-note accompaniment, with a repeat sign (double bar line with dots) in the middle of the system.

Third system of the musical score. The treble staff continues with triplet markings. The bass staff has a more complex rhythmic pattern, including some beamed eighth notes and a final measure with a whole note chord.

89.

Fourth system, starting with measure 89. The treble staff begins with a measure marked '8va' and contains a triplet of eighth notes. The system includes repeat signs in both staves. The bass staff has a steady eighth-note accompaniment.

Fifth system of the musical score. The treble staff continues with the '8va' marking and features a series of chords and eighth notes. The bass staff continues the eighth-note accompaniment, ending with a repeat sign.

8va - - - - -

First system of a piano score. The treble clef staff features a melody with eighth and sixteenth notes, some beamed together. The bass clef staff provides a harmonic accompaniment with chords and single notes. A repeat sign is present in the middle of the system.

8va - - - - - loco

Second system of the piano score. The treble clef staff continues the melody, with some notes marked with a 'b' (flat). The bass clef staff continues the accompaniment. A repeat sign is present in the middle of the system.

90. 8va - - - - -

Third system of the piano score, starting with the measure number 90. The treble clef staff has a melodic line with fingerings 5, 4, 3, 2, 1, 1 indicated above the notes. The bass clef staff continues the accompaniment. A repeat sign is present in the middle of the system.

8va - - - - -

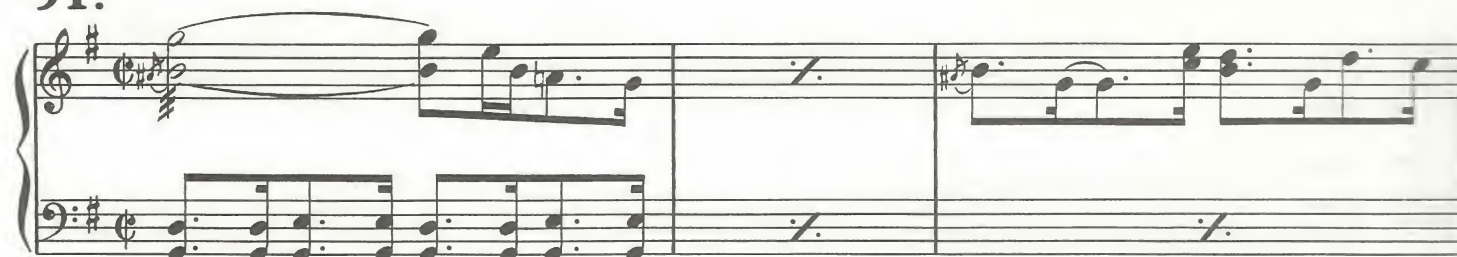
Fourth system of the piano score. The treble clef staff features a melodic line with a descending eighth-note scale. The bass clef staff continues the accompaniment. A repeat sign is present in the middle of the system.

8va - - - - -

Fifth system of the piano score. The treble clef staff continues the melodic line with descending eighth notes. The bass clef staff continues the accompaniment. A repeat sign is present in the middle of the system.



91.



92.



93.





94.



First system of a musical score. The treble clef staff contains a complex, rapid passage of sixteenth notes, some beamed in groups of four. The bass clef staff contains a more rhythmic melody with eighth and quarter notes.

Second system of the musical score. The treble clef staff features a series of triplets of eighth notes, with some accidentals (sharps and flats) appearing. The bass clef staff continues the melodic line with eighth and quarter notes.

95.

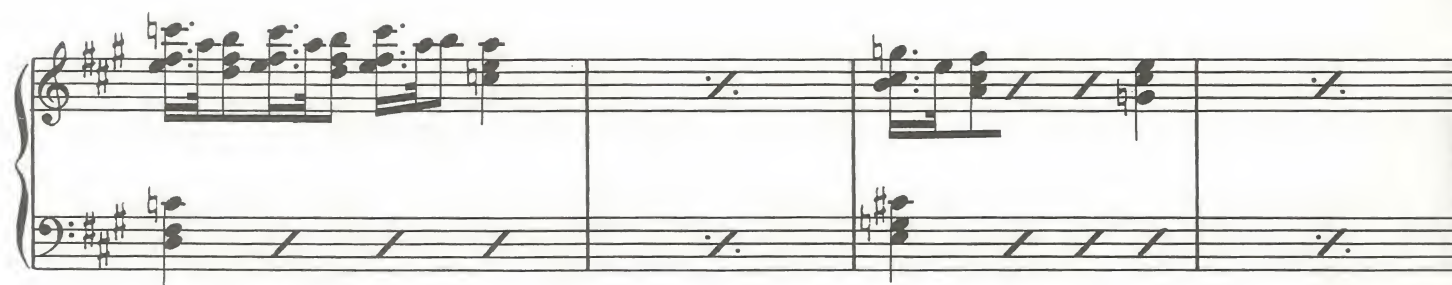
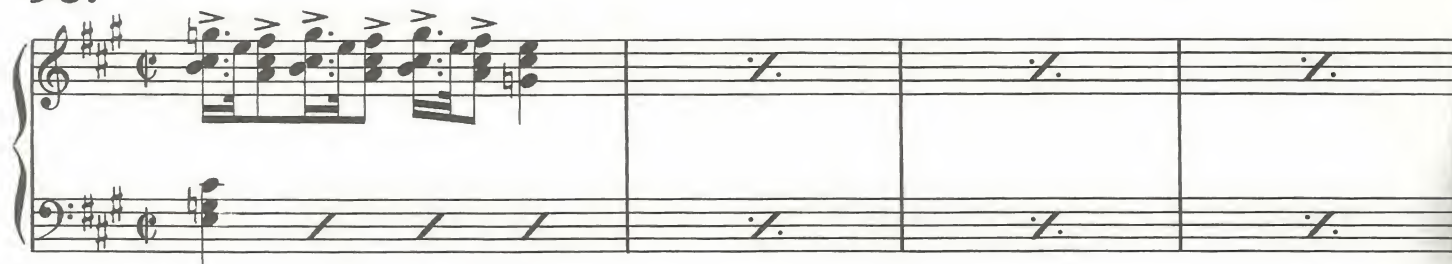
Third system, starting with the measure number 95. The treble clef staff shows triplets of eighth notes. The bass clef staff has a melodic line with eighth notes.

Fourth system of the musical score. The treble clef staff continues with triplets of eighth notes. A dashed line with the marking "8va" is positioned above the staff, indicating an octave transposition. The bass clef staff continues its melodic pattern.

Fifth system of the musical score. Similar to the previous system, it features triplets of eighth notes in the treble clef staff and a melodic line in the bass clef staff. A dashed line with the marking "8va" is also present above the staff.



96.



97.

98. *8va-*

8va

First system of a musical score. The treble clef staff contains a melody with eighth notes and triplets, while the bass clef staff provides a harmonic accompaniment with chords and eighth notes. The key signature has one sharp (F#).

Second system of the musical score. The treble clef staff continues the melody with some sixteenth notes and triplets. The bass clef staff continues the accompaniment. The system concludes with a double bar line.

99. *8va ad lib*

Third system, starting with measure 99. The treble clef staff features a melody with triplets and eighth notes. The bass clef staff has a steady eighth-note accompaniment. The key signature changes to C major.

Fourth system of the musical score. The treble clef staff continues the melody with triplets and eighth notes. The bass clef staff continues the eighth-note accompaniment.

Fifth system of the musical score. The treble clef staff continues the melody with triplets and eighth notes. The bass clef staff continues the eighth-note accompaniment.



100.



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